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## GREEK AND LATIN IN THE HIGHER SCHOOLS OF GERMANY

### II.

It will be apparent to readers of this paper that it is no simple task to describe the instruction in Greek and Latin of the German schools. The present is a period of transition. Uncertainty and confusion are to be found in most schools and not a few teachers openly assert their disdain of the new order and express a determination to cling to their old methods till the curriculum shall again be revised. Uniformity in method or in scope of work cannot be expected until time shall remove or harmonize the multiplicity of disturbing elements.

The official syllabus allows considerable freedom of choice in the matter of text-books and subject-matter. For this reason one rarely finds precisely the same work being done at a given time even in the schools of the same city. Then, too, there is a variation from year to year in the selections from the literature in order to avoid repetition for pupils set back. The plan gives zest to the teacher's work as well.

In giving the course of study for a particular school, it should be borne in mind that it can at best be only a type. No other school may be doing precisely the same work; the differences, however, are of minor consequence. For purposes of illustration I present herewith an outline of the work done last year in Latin and Greek in the *Städtisches Gymnasium*, Frankfort-on-the-Main. This school is noted not only for the excellence of its classical work but also for its general progressive spirit. In 1894, when I visited the school, it had about six hundred pupils in nineteen classes under thirty-two teachers. In reality, however, there are two schools of about three hundred pupils each, united in name and under one general management, but essentially distinct in internal arrangement and methods of work. The programme

given below is from the division which is following the prescribed, governmental curriculum. (I have already referred to the plan adopted by the other division.) For the sake of comparison I give also the Latin course of the *Dorotheenstädtisches Realgymnasium*, Berlin. The differences in time and amount in the last six years correspond to the official requirements.

#### GYMNASIUM (AND REALGYMNASIUM)

SEXTA. *Latin*, 8 hours. Perthes' *Reader* for VI and the corresponding vocabulary and forms. Written class exercise once a week.

QUINTA. *Latin*, 8 hours. Review of regular forms; deponents; common irregular forms; memorizing of selections and vocabulary from Perthes' *Reader* for V. Study of *Acc. o. inf.* and *abl. abs.*; construction of city names. One written class exercise and one home task a week.

QUARTA. *Latin*, 7 hours. Reading (4 hrs.): *Nepos*, 12 *vita*. Grammar (3 hours): review of forms; essentials of Case. Latin composition. Translation into Latin as class exercise once a week; two written translations into German each half year.

#### GYMNASIUM

UNTERTERTIA. *Latin*, 7 hours. Reading (4 hrs.): *Cæsar, Gallic War*, I–IV. Grammar (3 hrs.): Review of Case; main rules of Mode and Tense; oral and written translations, text-book, Ostermann's for III. Class exercise in writing Latin once a week; written translation into German every six weeks.

UNTERTERTIA. *Greek*, 6 hours. Regular Attic forms up to and including liquid verbs. Memorizing of words—text-book, Wetzel's *Übungsbuch*. Translation from Wetzel, §§ 1–90. Written translations every two weeks.

#### REALGYMNASIUM

UNTERTERTIA. *Latin*, 4 hours. Reading (2 hrs.): *Cæsar, Gallic War*, I, II, III, 7–19. Grammar (2 hrs.): Review of Case and Mode as far as learned in IV; further study of Case. Written and oral translation from and into Latin, one exercise every two weeks.

#### GYMNASIUM

OBERTERTIA. *Latin*, 7 hours. Reading (4 hrs.): Selections from Ovid's *Metamorphoses*; *Cæsar, Gallic War*, V (from ch. 38), VI, VII. Grammar (3 hrs.): Review and Continuation of Mode and Tense; main rules of verb-syntax—text-book, Gillhausen. Oral translations from Ostermann. Each week a translation into Latin based on *Cæsar*; every six weeks a written translation from *Cæsar*.

OBERTERTIA. *Greek*, 6 hours. Grammar (3–2 hrs.): Verbs in  $\mu$  and the most important irregular verbs. Review and extension of forms—text-book,

*Römer*. Greek composition for practice in forms—text book, *Wetzel*. Every two weeks a written class exercise or home task based on the reading. Reading (3–4 hrs.): At first from *Wetzel*, later, *Xen. Anab.* I–III, selections. Practice in re-translation and narrating contents.

#### REALGYMNASIUM

OBERTERTIA. *Latin*, 4 hours. Reading (2 hrs.): Cæsar, *Gallic War*, IV, 1–3, V, VI, 11–24 and parts of 25–51, VII; Ovid, III, 1–137. Grammar (2 hrs.): Review of Case; essentials of Tense and Mode. Written exercise once in two weeks.

#### GYMNASIUM

UNTERSECUNDA. *Latin*, 7 hours. Reading (4 hrs.): Livy, XXI (selections) and XXII; Vergil, VI. Training in preparation of lesson. Practice in sight translation and re-translation. Memorizing of selections of poetry. Study of style and synonyms based on reading. Grammar (3 hrs.): Reviews and advance. Every week a translation into Latin as class exercise or home task; every six weeks a written translation from the Latin.

UNTERSECUNDA. *Greek*, 6 hours. Review of forms. Case-syntax. Essentials of mode. Reading: *Xen., Anab.* IV. and *Hellen.* VI and VII (selections); Homer, *Odyssey*, V and VI. Written class exercise every two weeks.

#### REALGYMNASIUM

UNTERSECUNDA. *Latin*, 3 hours. Reading (2 hrs.): (Only one author read at a time, hence not prose and poetry together; one-third of the time given to poetry) Curtius, *Bks.* III, IV, VI–VIII; Ovid, *Metamor.* I, 1–4, 89–112, I, 253–312, IV, 663–772 (Andromeda), IV, 773–789 (Medusa) V, 385–408, 438–445, 505–538, 564–571 (Ceres), IX, 98–153 (Nessus), VI, 146–312 (Niobe), VIII, 159–182 (Ariadne), VIII, 183–236 (Daedalus and Icarus). Study of hexameter. Grammar (1 hr.): Reviews of forms and syntax. Every two weeks a translation from the Latin or into Latin.

#### GYMNASIUM

OBERSECUNDA. *Latin*, 6 hours. Reading (5 hrs.): Livy, XXII; Cicero, *Sex. Roscius*; Vergil, *Aen.* IV and VI and selections from the remaining books; study of the Epic. Every two weeks written class exercise based on reading or home-task from dictation; every six weeks a translation from the Latin as class exercise. Grammar (1 hr.): Reviews in connection with the written exercises.

OBERSECUNDA. *Greek*, 6 hours. Reading (5 hrs.): *Xen., Memor.* III and IV (selections); *Herodot.* VIII (selections) Hom., *Odys.* VII, VIII (selections), IX–XII, XXI and XXII. Written translations from the Greek once in four weeks. Grammar (1 hr.): Syntax of Mode and Tense; Infinitive, Participle. Review of forms.

REALGYMNASIUM

OBERSECUNDA. *Latin*, 3 hours. Reading (2 hrs.): Sallust, *Jugurtha*, *Catilina*; Ovid, *Metamor.* VI, 146–312 (Niobe), VIII, 611 ff (Philemon and Baucis). Reviews of Grammar and Metric; occasional re-translation.

GYMNASIUM.

UNTERPRIMA. *Latin*, 6 hours. Reading (5 hrs.): Tacitus, *Hist.* I, 1–51; Selections from Cicero's Letters; Horace, *Carm.* I–IV (selections), *Epod.* 2, *Epist.* I, 2; Cicero, *Manil.* Translation at sight. Private readings from Livy, Curtius, etc. Memorizing of passages mostly from Horace. Every two weeks a translation into Latin—often based on reading—as class exercise or home-task; translations from the Latin and critical exposition of same. Drill in grammar, synonyms and style.

UNTERPRIMA. *Greek*, 6 hours. Reading: Thucydides I; Plato, *Kriton*; Homer, *Iliad* I–XVI (selections); Sophocles, *Antigone*. Memorizing of selected passages. Written translations from the Greek and critical exposition. Occasional reviews of Grammar.

REALGYMNASIUM

UNTERPRIMA. *Latin*, 3 hours. Reading (2 hrs.): Livy, I (selections); Vergil, *Aeneid* I and II (in part); Cicero, *in Catilinam* I and IV (in part). Every two weeks written exercises (usually in class); translations from Livy and Cicero. Grammar (1 hr.; Reviews; occasional drill in re-translation from German.

GYMNASIUM

OBERPRIMA. *Latin*, 6 hours. Reading (5 hrs.): Tacitus, *Annal.* I and part of II, *Germania*; Cicero, *P. Sestius*; Horace, *Epist.* I, 17–20, II, 1–3, *Satires*, I (selec.), II, 6 and 8. Private readings from Sallust (*Catiline*), Livy, Curtius, etc. Translation at sight. Memorizing of passages from Horace. Written translations and exercises as in *Unterprima*.

OBERPRIMA. *Greek*, 6 hours. Reading: Plato, *Phædo* (introd. and conclusion); Protagoras (selections); Demosthenes, *Olynth.* III, *Phil.* I, III; Homer, *Iliad* IX, XI, XII, XIV–XXII, XXIV; Sophocles, *Antigone*; selections from lyric poets (Stoll's *Anthologie*). Memorizing of select passages from the poets. Occasional grammatical reviews as needed. Written translation from the Greek each month.

REALGYMNASIUM

OBERPRIMA. *Latin*, 3 hours. Reading; Selections from Catullus, Horace, Ovid and Vergil (Mann's *Anthologie römischer Dichter*); Livy XXIII and II (in part). Occasional reviews of grammar. Written exercise once in two weeks.

The prominence given to the thought-content, intellectual, æsthetic and moral, in all classical study is everywhere apparent in the new programme. It decides what authors are to be read and the relative worth of each; it gives a new view-point for estimating the value of grammatical rules, composition and the oral use of the classic tongues. Pupils are to study Latin and Greek, not for a mental discipline which will enable them to solve any intellectual task no matter how difficult or disagreeable, but for the purpose of bringing into their lives the noblest and best influences of the spiritual life of classic antiquity. The ability to understand and interpret the literature, rather than facility in using the language, is the chief end. It is this view, emphasized so strongly in the Conference of 1890, that is responsible for the present uncertainty in methods of teaching Latin and Greek. Each teacher who accepts the dictum of the government is obliged perforce to readjust his methods to the new conditions. Formal grammar is ruled out. The Latin essay is banished. Composition in Latin and Greek may no longer be practiced for the sake of style. No time is allowed for drill in speaking Latin. Cicero, the latinist, is dethroned, and Cicero, the statesman and moralist, exalted in his stead. No wonder the scholar of other days sees only ruin ahead. His idols have fallen, and with them his hope for the future.

A generally accepted norm in methods, therefore, cannot be found. Not a few teachers, disdainful of the new-fangled notions and devotedly loyal to that form of training which has created for them a second mother-tongue, hold to the pedagogical omnipotence of the Latin language. The man that exercises his intellect, it is claimed, in thinking, writing, and speaking Latin becomes thereby twice a man. With this class of teachers memory is the dominant faculty, and methods of instruction are chiefly designed to exercise this faculty. Repetition is the means to the end. There is another class of teachers who accept the new doctrine theoretically, but for lack of adaptability are practically unable to lift themselves out of the old ruts. They do as they always have done, but hope for different results.

Lack of confidence in themselves and want of ability to adapt means to ends, limit their success. There are teachers, however,—many of them—who, knowing what is wanted and heartily sympathizing with its objects, throw themselves unreservedly into the work of establishing order amidst the prevailing confusion. It is this party, I believe, that represents the latest, and what bids fair eventually to become the prevailing, mode of thought. Their practice, varied as it is at present, tends towards uniformity along certain lines. These lines I shall attempt to follow.

The subject matter of instruction in all classes is selected with a view to its thought-content, rather than as a means of exercising the linguistic faculty. Forms and expressions of rare occurrence are avoided. The logical development of the language, while not put prominently forward by way of grammatical formulæ, is nevertheless not neglected. At the beginning the teacher pronounces a Latin sentence, translates it, writes it on the board. The class reads it and gives the German equivalent, at first singly and later in concert. A series of such sentences are learned giving several forms of the first declension. Next, follows the explanation of case endings of familiar words and drill on the complete declension. The same plan is followed in the matter of conjugation, all the time avoiding irregular and uncommon forms. Paradigms are thus built up and for each form the pupil has a sentence at command. The same holds true of rules of syntax; by induction the rule is formulated and for illustration of its use several examples are already at hand. Further, a careful record is kept of each new word as it occurs. Thus vocabulary, forms, and syntax keep even pace.

During the first three years there is little change in method. Teachers are often promoted with their classes in order to avoid all possible disturbing influences. In time short, detached sentences give way to connected discourse; a text-book is depended upon for new material; more and more time is given to oral and written translation. Incessant drill and repetition, often conducted with surprising rapidity, are the means employed to

fasten it in the pupil's mind. And aside from a well-learned vocabulary, forms and rules of syntax, the method familiarizes the pupil with a large number of common phrases which enable him even in *Quarta* to re-translate sentences into Latin with surprising skill. *Nepos* is "read at sight," as it would be called in most American schools. New words and constructions are explained by the teacher; the rest must be done by the pupils in class. Home study, for which only about twenty minutes are allowed, is mainly given to writing up the notebook, or reviewing a bit of translation already done in class.

One point deserves notice here. Whereas the inductive method is in high favor with the best classical teachers, they do not, so far as I know, ever go to the length of depending upon some standard text for all the material used in the introductory course. Two reasons are urged: in the first place, *Nepos* (much more than *Cæsar* or *Xenophon*) gives too many irregular and unusual forms for the beginner and, besides, such an author does not facilitate the building up of a symmetrical body of grammatical knowledge. And without a thorough knowledge of grammatical forms and principles no foreign language can be learned from a few recitations a week. Hence Latin for beginners must be Latin written or selected for the purpose. Some schools—Jena, for example—use Latin stories written expressly for class use. A commoner practice, however, is to make selections from standard authors, eliminating undesirable parts. Careful editing will, with few changes, give a continuous narrative which is generally preferred after the first few weeks.

Retroversion, so-called, is an exercise much used in all grades. One pupil reads a Latin sentence slowly; another repeats it with book closed; a third translates it; a fourth puts it again into Latin. Variation, which is begun in the lower grades, comes increasingly into prominence. Here the teacher gives a thought in German; a pupil is asked to recast it in better German form: the next pupil construes it in German; and another puts it into Latin. The reading of the day furnishes the material. In the lower grades the variation is mainly in tense,



number, person, use of interrogatives, etc.; in the upper grades paraphrasing comes into play. Until all danger of misapprehension of the thought has passed, the German forms are always given and carefully construed. In this respect, perhaps, as much as in any other, is seen the tendency of the modern methods. Formerly the custom was to have memorized large amounts of the text, putting the main stress on vocabulary; translation was avoided as much as possible. Today translation is to the front; the emphasis is placed on the thought-content. In order to understand the thought the pupil must associate it with what he already knows, *i. e.*, with the mother tongue.

The division between the *Gymnasium* and the *Realgymnasium* comes with *Untertertia*. The programme above given shows the lines of cleavage. The formal grammar of the middle grades is practically completed with *Untertertia*, but until the end of the sixth school year, full one-half of the time is given to exercises involving an application of grammatical principles. The aim, however, as I have tried to make clear, is the understanding of the literature; grammar is an important means to that end. Hence it rarely happens that an hour is given up to drill on grammar. The periods scheduled for grammar in the middle grades are employed in construing parts of the text already read and in preparing for future translation. Incidentally much grammatical drill is given, but the immediate end is a better understanding of the text in order to facilitate translation. Since the Latin essay and verse making are done away with, the only test of the student's appreciation of the classic language is in the skill he displays in retroversion and the excellence of his translations. The Latin composition formally prescribed in the programme is merely a summary of the "grammar" work of the week.

The work of the lower and middle grades is but a preparation for the real work of the course, which is to be found *par excellence* in the upper classes. This is divided into three main lines — poetical, historical, and philosophical. The reading of poetry which is begun in *Untersecunda* culminates in Vergil,

Ovid and Horace, and in Homer—beginning with the *Odyssey*—Æschylus and Sophocles. Here, in addition to a thorough understanding of the text, an appreciation of its æsthetic qualities is insisted upon. A taste for the beautiful in literature grows by what it feeds on. Mere admiration of the beautiful is not sufficient. Full possession demands that the student memorize choice selections, make them his own. A German *Primaner* has at his tongue's end most of the *Odes* of Horace and much of Æschylus and Sophocles. Aside from the pleasure which such possession gives, it has a pedagogic value in the interpretation of new material. A student knowing half of Horace by heart has not merely a wealth of apperceptive material for the other half, but a command of phraseology, meter, and happy turns of thought which must needs make new translation a pleasure.

With the Greek dramatists the acme of poetic style is reached, and in them the great problems of human life confront the student. Nowhere in the course is the poet's art at better advantage; nowhere is the ethical content so prominent. The true teacher—he who believes in teaching men, not books—finds in the pages of Sophocles opportunities unparalleled in the ancient literature. With a class thoroughly at home in the *technique* of the drama, knowing pages of it by heart, what cannot a teacher accomplish! I have heard such masters as Directors Muff of Cassel, Reinhardt of Frankfort, and Richter of Jena—not to mention others—teach Sophocles in a way to make one uncertain which to admire most, the marvelous beauty, depth of emotion, and ethical content of the tragedy, or the artistic power of the teacher in making every scene pulsate with life and every sentence speak straight to the hearts of their students. The ethical, the æsthetic, and the patriotic blend in one.

The Latin historians have something definite to tell the German student of his country's historic past. Tacitus and Cæsar are but a step farther removed from his present than Charlemagne. Livy, Sallust and Thucydides are connecting links with antiquity. They give the setting, too, for much of the literature read in the upper classes. Hence if there were no

direct arguments for placing historical prose in the curriculum, it would still find a place because of its indirect value.

The philosophical readings are mainly from Cicero and Plato. Formerly an introductory course in philosophy was given in all *Gymnasien*; the practice has long since been abandoned except as it is incidentally the outgrowth of class work with Cicero and Plato. In many schools today so good a beginning is made that philosophy may be said still to have a place. And just to the extent that attention is directed to the thought, rather than to the linguistic forms, is Plato made worth reading. The new programme will, I think, give considerable impetus to philosophic study; at least it will serve to arouse an interest in philosophy at the university.

It may be presumptuous to say it, but the tendency in Germany today is away from those methods which have come to be looked upon as peculiarly German, and towards what has long been the ideal of the best American schools. The movement for the *Einheitschule* is essentially an attempt to preserve the classical training and at the same time provide a means of easy transition from lower schools to the classical school so late as the twelfth year of age. Stating it in another way, it means a six-year Latin course instead of a nine-year course. Again, the reduction of time given to classics has eliminated much of the formal drill in linguistics which formerly characterized the instruction. The increased pressure put upon the teachers to secure as good results as before is having the effect of making method more prominent. But the most American characteristic of all is the impetus given to annotated and illustrated text-books. The old idea was that the barest outline should be placed in the pupil's hands—in language work, merely the text. The teacher was the source of all inspiration and information. Within three years there is a marked tendency to give the class text-books with introductions, outlines, explanations and notes. As I write I have before me copies of the *Ædipus Rex*, and the *Antigone*, prepared by Director Muff of Cassel. These books are each in two small volumes. One contains an introduction

treating of the Greek Tragedy before Sophocles, the life and work of Sophocles, an analysis and criticism of the theme of the drama, explanations of the theater, of the chorus and the action of the play. Then follows the text with a short introduction to each scene. The companion volume is a commentary on the text. This series of texts, which is edited by Directors H. J. Müller, Berlin, and Oscar Jäger, Cologne, and published by Velhagen and Klasing, Leipsic, is one of the latest and most popular undertakings in the line of schoolbooks. It aims to supply texts for the entire course; the names of the editors are evidence that the work will be scholarly; the plan is American, but bids fair to become German as well. But even though the tendency in Germany is to seek the ideal in our direction, we have still a long way to go before arriving at the meeting point.

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